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ABSTRACT

This paper is an analysis of the different aspects of the music video. Music video is defined as having three meanings: an individual clip, a format, or the "aesthetic" that describes what the clips and format look like. The paper examines interruptions, the dialectical tension and the organization of the work of art, shot-scene sequence, and "hooks." The paper also contains a micro-analysis of the song "All She Wants to Do Is Dance" performed by Don Henley and a meso-analysis of the "Hot Hit Video" program on St. Louis TV. The paper concludes that music video is the aesthetic of the alienated establishment, removing the musician one step further from direct contact with an audience. The paper also concludes that the music video glorifies shortness, incompleteness, lack of resolution, and the dehumanization of Western culture. (Thirty-seven footnotes are appended.) (MS)

Music Video:

An Analysis at Three Levels

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Clips

One of the most revealing words in the discourse about music video is "clip," which of course is synonymous with "a video." What is it that is "clipped"? The answer is: length. The most predictable thing about a video is that it will last exactly or almost exactly as long as the song it accompanies. In turn, the most predictable thing about the song is that it will be short, usually three to five minutes. This is almost by definition. If something is not short, it is not a song in the strictest sense. Extended length disco records from the '70s and twenty-minute album cuts from the '60s are in a way only embellishments upon the three-minute songs which lie at the core of most of these tracks. This is demonstrated in many cases by the release of three- to five-minute singles, extracted from the album track, which capture the essence of the song (e. g. the Doors' "Light My Fire," Iron Butterfly's "In-a-Gadda-da-Vida," Diana Ross's "Love Hangover").

More incompressible tracks such as Queen's "Bohemian Rhapsody," Don McLean's "American Pie," or Arlo Guthrie's "Alice's Restaurant" are perhaps exceptions, but even these begin to sound like something other than songs--small operas or epics. Moreover, "American Pie" and "Alice's Restaurant" have been released in abbreviated versions. These offend purists but do showcase the song as the kernel upon which any grander elaborations are built. "Bohemian Rhapsody" and other long art rock tracks have classical pretensions (acknowledged by Queen in the use of the word "rhapsody") and thus self-consciously eschew the song format in many cases.[1]

The dominance of short songs in pop music may have roots in the psychology or aesthetic predispositions of songwriters, musicians, or audiences. I do not wish to speculate on these, but rather to set forth

the major historical and economic reasons why most of the music we hear consists of short songs, and in turn why most of the videos we see are, and probably will continue to be, short.

Modules

In the literature on music video, clips are only occasionally discussed as individual units. More frequently they are considered in a larger context, invariably the music video format or aesthetic. "Music video" thus has at least three meanings: an individual clip, a format, or the "aesthetic" that describes what the clips and format look like. Format television borrows heavily from format radio, e. g. the derivation of vj from dj. Of course, short clips follow from short songs, which are the staple of format radio because they can be easily used as modules, combined in any order, repeated at any frequency, eliminated at any time, brought back as oldies at any time, mixed in any proportion with other modules such as news, dj patter, and the all-important commercials. The music video format almost exactly duplicates the preceding description of the standard music radio format. The paramount consideration in the design of formats is to prevent tune-outs.[2] Maximization of the audience, particularly in some demographic range, is not an end in itself but a means toward the end of maximized advertising revenue. In turn, maximized revenue, together with the low cost associated with format music or music video programming, leads to maximized profit for the station or network.

Short songs and short clips are ideal in preventing tune-outs. Anyone who doesn't like what's on now has the consolation of knowing it won't last long. Inversely, as Marsha Kinder points out about television in general, "the programming structure with its varied repetitions is designed to create a withholding or suspension that increases your viewing time by intensifying desire. You find yourself waiting for your favorite clip on

MTV, . . . waiting for an instant replay of a dramatic moment in sports, . . . even waiting for your favorite commercial ('Where's the beef?') . . ."[3]

Recording technology rigidifies the modular unit by allowing the same record or clip (or other recording, e. g. a commercial) to be played over and over in exactly the same form. Walter Benjamin's lost aura of the unique work of art is replaced by the aura of a recording's particularity. The universe of recorded modules (both video and audio) is never totally accessible on demand even to the wealthiest or most avid collector in the audience. For most people, access to most particular recordings, most of the time, is controlled through formats. Even the collector who owns hundreds of recordings may covet some that she or he does not own. When a station or network plays one of these, or one with some other special significance for the collector (or any other audience member), it basks in the aura of the recording. The particular station or network acquires the aura of each of the particular recordings it plays, either triggering nostalgia or funding future nostalgia, thereby often succeeding in engaging the audience in the waiting Kinder describes.

The "Casual Art"

The anti-tune-out strategy of modular, format programming encourages the fragmentation of attention and casual viewing we have come to associate with television. Segmented programming (including modules) comes to be seen as normal. The audience turns on, tunes in, and can conveniently drop out for segments at a time (i. e., not pay close attention) without tuning out.

This process is further encouraged by the fact that TV programming is ostensibly "free." (This even applies in large measure to cable TV, except in pay-per-view situations.) In other words, since it "costs nothing"

to watch TV, there is no economic incentive to limit viewing, to select programs judiciously, to watch attentively, to try to stay awake while watching, etc. This lack of incentive is of course a result of the economic support structure of U.S. broadcasting, now duplicated in many other parts of the world by broadcasting systems based on the "American model." Audiences indirectly (very indirectly) control broadcasting content by virtue of being "measured" by ratings companies. Consumers (usually but not necessarily part of the audience) indirectly pay for broadcast programming by paying "advertising tax," as Harry Skornia called it.[4] The public as a "sector" pays for PBS (although this network is becoming more and more commercial) and for the regulatory apparatus that supposedly keeps the whole system operating in the "public interest, convenience, and necessity." Advertisers provide almost all the revenue for broadcast programming and are increasingly important as sponsors of cable programming. Advertiser control over programming is by no means absolute but is considerably greater and more direct than control by the audience (whether considered as audience, as consumers, or as a "public").

In such a convoluted "marketplace," one might as well have the TV set on as off. There is no compelling economic reason to keep it off. However, with the set having been turned on, one might as well not watch as watch. Since programming is "free," one does not waste money by not watching what one has turned on. Since the TV set is in the home, there are any number of other things to do while watching or instead of watching. The set can be returned to at a moment's notice if something interesting pops up, which is one reason why programs and commercials are produced in such a way that the commercials are in many cases more "interesting." Of course, to a large extent music videos are commercials.

Interruptions

Richard Corliss complains of MTV: "It is all about the death of context; it is the shotgun annulment of character from narrative . . ."[5] His meaning is not completely clear, but he seems to be implying the correct point that character development cannot occur in any meaningful sense in a three-minute clip. What replaces character is persona, especially to the extent that the clip is a straight performance piece or involves direct address to the camera.

Character is the most notable aesthetic commodity missing from music video. The shortness of the clips makes character change unlikely, while the lyrics make it difficult to establish character at all. Most pop song lyrics are vague, brief, lyrical (as opposed to narrative), and written for a solo singer (ruling out singing "dialogues" to reveal character relationships). To summarize, pop songs are not usually written with video narratives in mind, and particularly not with traditional theatrical character in mind.

The "context" Corliss remembers fondly is probably the story surrounding the musical numbers in a typical Hollywood musical. In such a musical, the singers are indeed characters, but most of the character development, as well as most of the plot, takes place during the "context." In fact, musical numbers typically interrupt the story. Such interruptions are least jarring when the story is about singers, dancers, musicians, or show business. There may then be at least a semi-plausible reason for a character to break into song. It is no coincidence that so many musical films are about "putting on a show."[6]

The use of musical numbers as interruptions is widespread even outside of film musicals. Music has long been used as filler during breaks in sports events. Songs are used interruptively in children's TV shows

such as Mister Rogers' Neighborhood and in The Muppet Show, which is a TV show about putting on a TV show. Radio series such as Fibber McGee and Molly contained musical interruptions which had not even a tenuous connection to the narrative. Vaudeville and music hall shows (and, later, musical theatre and radio and TV variety shows) used musical numbers as part of their overall mix.[7]

The point is that the use of musical "modules" is nothing new. Each module is an interruption--something that replaces something else that could be or should be occurring. This is a particularly appropriate view to the extent that modules are short segments often used to interrupt something longer. The concatenation of modules into a format such as MTV can thus be viewed as the chaining together of interruptions. After one interruption comes another, then another, then another, but there is nothing larger to be interrupted. Corliss's "death of context" is actually the replacement of old narrative contexts (as well as others such as the variety show) by format. Module and format qua drama are perhaps the aesthetic fulfillment of the radio and TV commercial "dramatization," requiring the addition of "module/format" as a category to supplement the standard list of types of radio and TV drama presentation: episodic series, serial, anthology, special/one-time-only, mini-series. The individual clip could also be viewed as a small special/one-time-only drama, but of course the repetition of clips makes "one-time-only" something of a misnomer. An additional complication has arisen with the introduction in 1985 of the two-part video, somewhat similar to a mini-series. Cyndi Lauper's "Good Enough" is the first song to receive this treatment.[8]

Music video as an aesthetic has now spread to TV series including Miami Vice, Night Heat, Cover Up, Hunter, and even St. Elsewhere. Significantly, all but one of these are cops-and-robbers shows that use

music video segments as spiced-up substitutes for the chase, travel, and fight scenes shows of this type have always used as filler. Of course, these spectacles are in large part interruptions of the narrative. Thus music videos are in this case situated in a narrative context, although it is doubtful that this would mollify Corliss.

Dialectical tension and the organization of the work of art

The arts achieve meaning and effect in the temporal dimension largely through creative exploitation of the tension that exists between stasis or repetition, and change or interruption. Stasis "sets up" change. In a less obvious way, change sets up stasis by allowing the establishment of a new status quo (which will itself eventually change). Change is "punctuation" that allows us to organize and derive meaning out of the "sentences" and "paragraphs" that elapse as we experience art (or life).

The dialectical tension between stasis and change usually has some resolution at a higher level of temporal organization of the work of art. A similar pattern is detectable in many if not all of the identifiable structural components of music video, for example:

Rhythm. A drum is struck, creating the physical embodiment of the abstract notion of a beat. The drum sound interrupts the stasis of silence. Silence and the drum sound exist in tension over time. Will there be additional drum beats? If so, when? If there are additional beats, what will they mean in the context of the first beat? The tension of drumbeats interrupting silence is resolved in the larger organizational idea of time signature. Time signature itself remains in stasis throughout most pop songs. If time signature changes within a song, there is usually a strong sense of interruption. The periods of different time signature exist in tension with the moments of change. Tension is resolved at the organizational level of the song as a whole. Rhythm usually changes at

the beginning and end of a song, as in rock radio or MTV when segueing from one song to another.[9] In these cases tension exists between the regularity of established rhythm within each song and the point(s) of change from one song to another. The tension is resolved in the format, which is a more or less methodically designed organizing of smaller units into patterns of stasis and change (in rhythm and many other structural elements) intended to achieve some purpose (commercial, artistic, rhetorical, etc.).

A skeleton summary of the preceding paragraph is that rhythm is an abstraction or concept that is manifested perceptually at several levels of organization including individual beat, time signature, segment, song, and format. Whether this picture contains too many stages, not enough, or just the right number to be useful as an analytic tool would depend on how global or minute the analysis is and on the kind of music involved. The framework presented above should be about right for pop songs and their videos. Steps might need to be added or changed for forms such as classical pieces (symphonies, operas, tone poems, perhaps even classical songs), polyrhythmic music (jazz, African folk music, Charles Ives), even such entities as record albums (although these are programmed in much the same way that formats are).

Similar thumbnail hierarchies might easily be developed for melody: note, phrase, theme (and sometimes variations), verse (and/or choruses, bridges, codas, etc.), song, format; and harmony: chord, chord change, key signature, pattern of adherence to or departure from some diatonic or chromatic regularity (e. g. bar patterns, AABA or other development, key changes), song, format. The specific steps in these hierarchies should be considered approximations. The point is that in the case of both melody and harmony (as well as the other structural elements of music) tensions

between stasis and change, i.e. apparent fragmentedness, are resolved into wholeness at a higher level of organization.[10]

Shot-Scene-Sequence. It is obvious that moving images can also usefully be considered as a dialectical phenomenon with resolution of tension occurring across hierarchical levels of organization. The dialectical approach can, of course, be treated in a far more elaborate way than I am attempting, as for example in the work of the great Soviet film theorists/filmmakers.[11] As for hierarchical levels, one of the best known models is shot-scene-sequence, popularized by Ernest Lindgren.[12]

A summary of the standard view based primarily on Eisenstein is that adjacent shots in a film collide dialectically to create a new meaning. The cut (or other transition) between the shots is a major locus of the clash that leads to dialectical synthesis or, as later theorists might say, articulation. My slightly different approach is based on the assumption of a dialectic tension between the continued flashing of additional identical or nearly identical frames (i. e., stasis in camera set-up, i. e., the stasis of the shot) and a cut. This tension between shots and cuts is resolved by virtue of the fact that these are part of a larger whole, the scene. Scenes in turn are part of sequences, which are parts of whole films. A scene is generally defined as occurring in continuous narrative time and all in the same general locality. A sequence is much more nebulous, being a large narrative unit, comparable to a chapter or act, often separated from other sequences by major changes in time, place, character, or mood, and often marked by a fade-out, fade-in.[13]

On top of the high degree of imprecision of this model, there are other problems. The model's units have different emphases, shot being primarily a visual unit (partly because of the other uses of the word "shot"), while scene and sequence are principally units of narrative construction

referring more to the story being told than to the way we are seeing and hearing it told. But perhaps the biggest problem in terms of the present essay's purposes is that shot-scene-sequence is not part of some clear, larger, umbrella concept. That is, it is difficult or impossible to find a word or phrase to serve the same purpose as "Rhythm" in the earlier example. In addition, most videos are too short to have more than one sequence, so only shot and scene are useful as unit descriptors.

Three Levels of Analysis

"Flow" is Raymond Williams's ironic name for the procession of fragments or modules that constitute TV programming as we know it.[14] Williams analyzes flow at three different levels of detail: long-range, medium-range, and close-range.

His "long-range" analysis covers one evening's worth of programming. His division of this programming into segments follows the same basic format as TV Guide--i. e., the programs are listed, but not the commercials, promos, PSAs, IDs, or other forms of "continuity" (another ironic name, this one an industry term with origins in radio).

"Medium-range" analysis considers the segments (including commercials etc.) that make up a program. Significantly, Williams chooses news shows for his analysis. These (along with "news-magazines") are, in his opinion, "the binding factor of television programming . . ."[15] This claim seems exaggerated in that news constitutes a fairly small percentage of TV programming, even by Williams's own 1973 statistics.[16] In fact, many UHF stations survive quite nicely carrying little or no news or public affairs. The more significant fact about news shows, especially for the present discussion, is that they are format programming par excellence, as demonstrated by Cable News Network (a TV counterpart to all-news radio) and to a certain extent by "magazine" shows per se and also the magazine

(or perhaps more accurately "newspaper") structure of nightly newscasts themselves.

News is packaged as "stories," which are actually modules that can be stuck in or pulled out at whim by news directors. The "rotation" of these stories is more frequently updated than the rotation in a music format, and newscasters fill somewhat the same function as the dj or vj. As Erik Barnouw noted in 1978, the National Association of Broadcasters Television Code places no limit on the number of permissible commercial interruptions in news programming, because, according to the NAB, news shows contain "natural breaks."[17] This is only true, of course, if news is presented as a series of short segments.

"Close-range" analysis examines the internal structure of segments (but also the way segments "flow" one after another) down to the level of actual transcription of narration, dialogue, and shots, along with fairly detailed description of mise-en-scène. Williams notes that "[v]oices are used in both news and commercials to catch passing attention. Devices of repetition to sustain emphasis within flow are common to both . . ."[18]

For a thorough understanding of music video, it is also necessary to approach the subject from more than one level. Borrowing from Williams, I am therefore examining music video at a micro level (individual clip), meso level (internal flow of the music video format, i. e. from clip to clip), and macro level (the position of the music video format and aesthetic within TV programming as a whole). I am using different labels from Williams's in order to stress that I am dealing with a different text and that my way of subdividing that text is slightly different. Since I am dealing with small but complete entities (individual clips), I take those as my starting point and focus for what Williams would call "close-range" analysis. Unlike Williams, I begin with micro-analysis and "zoom out" to

the meso and macro. In doing this I wish to emphasize that although the essay is about music video, this subject is part of the larger subject of TV.

Hooks

The central concept in my micro analysis is that of the hook. In the radio, TV/film, and music industries, artists generally and programmers in particular are out to "hook" some audience[19] (i. e. to "catch passing attention" and keep it through "devices of repetition to sustain emphasis," as Williams would put it). Although all three industries use the word "hook," the musical usage is most familiar. In music--pop music, of course--"hook" generally means something that is repeated. However, what is repeated is a "catch phrase" or something else distinctive that stands out and distinguishes the record from its many competitors.

In other words, even at the level of the individual song, there is a tension between distinctiveness--movement, the unusual, punctuation, change--and fitting into a formula--repetition, development of motif, positioning of distinctiveness into some familiar, comfortable context, or at least one that can become familiar and comfortable through the repeated hearings provided by radio, recordings, and MTV. Through repeated hearings, the record's distinctiveness becomes familiar.[20]

Despite music industry usage of "hook" as if it were a well defined and understood term, the word remains highly ambiguous, embodying the tension between a pleasing continuity which might attract a listener to a record in the first place (the set-up), vs. moments to "wait for" in a record--some kind of interruption of continuity that might keep a listener interested in a record even after many hearings (the climax, or fulfillment of the set-up). Punctuation interrupts, intersects with, and alternates with a more or less continuous unfolding, or what might be called "elapsation."[21]

"Hook" has a more limited meaning in the TV/film industry, namely "[a] provocative incident or piece of dialog used to capture the instant interest of the audience in the opening shots of a film."[22] However, the term is also used to suggest something similar to a journalistic "angle"--i.e., an interesting or unusual context into which stories can be fit. In this vein, TV networks in the market for made-for-TV movies supposedly "want a strong story premise and a promotable hook--something that can be summed up in one line in TV Guide."[23] If we extend the promotion theme to include on-air promos, we might also include as hooks "provocative incidents" extracted from any point in the program for inclusion in the promos. To summarize, a TV hook is at least a point of departure, if not a nucleus, for dramatic situations. It is, further, a pretext for promotion and, as such, also an encapsulation of dramatic situations.

Application of the musical/filmic/televisual conception of hooks to music video has not been attempted before, but a linkage is suggested by Michael Shore in the following passage which coincidentally locates hooks quite nicely within the context of many of the other matters I have been discussing:

> If each rock video is a nonstop image assault, then MTV is a nonstop series of nonstop image assaults. Seeing videos end-to-end without letup on MTV reveals a second nature to the aesthetics of rock video, a subtext that seems to declare that, truly, the medium is the message. On MTV, one gets the impression that rock-video imagery is not there to stay in the viewer's mind, but to draw the viewer's attention and hold it until the next image comes along. Watching rock videos on MTV is unlike seeing them anywhere else. If MTV is an Eternal Now of rock-video-image onslaught, then each rock video is a moment in time from that eternal now, a grain of

> eye-catching, "wow"-inducing sand in the hourglass of media dreams. Visuals become as abstractly functional as musical hooks and riffs, and come from the same sort of pool of modern collective unconscious, fulfilling the same function as musical phrases that spark recognition by harkening to something familiar and half-remembered. Rock video is no less incestuous than pop music itself. Serious narrative momentum within rock videos is the exception to the rule, just as serious revolutionary content is the exception to the rock-song rule, because in either case, something that deep would disrupt the abstract flow that is the overriding point of the proceedings.[24]

Shore does not refer directly to TV hooks, but he correctly distances music video from "narrative momentum" and asserts an aesthetic link between music video's "abstractly functional" ~~visual style~~ and musical hooks. The general question I am interested in exploring at this level of analysis is how the conventions, motifs, and cliches of music video relate to musical structure, and particularly to musical hooks. Since the record exists before the video, do hooks in a record have an analogue in video imagery? Is there such a thing as a video hook, as distinguished from a TV hook--and/or are TV hooks useful as conceptions in the analysis of music video? How are set-up and fulfillment used in music videos? To what extent are these dramatic or narrative, and to what extent purely visual? How do these dramatic/narrative or visual set-ups and fulfillments articulate with musical set-up and fulfillment? If it is true, as so often claimed, that a video can turn an undistinguished record or band into a success (Duran Duran is the usual example[25]), what is it about the structure of videos that can induce the viewer to want to buy the record and/or video and to remember the video when the record is played by itself? Analyzing one video, as

I will do below, cannot lead to answers to all these questions, but the questions, taken together, do suggest one orientation useful in close structural readings of music video.

The "clipping" of stories into three- to five-minute videos, together with the absence of dialogue and the necessity to fit images to usually nonnarrative and often vague and ambiguous lyrics, results in fragmented, elliptical, ambiguous stories told through surrealistic and other highly stylized cinematic means. But this is a very general description of the music video aesthetic. More specifically, music videos are characterized by the following motifs and devices:[26]

1. Fragmentation and dehumanization of the body--extreme close-ups of the face; tight shots of other body parts; emphasized eyes; frames of various kinds around body parts; artificial body parts; robots; dummies; marching feet; face or body obscured by object, one's own body, or another body (I will call this the Diet Pepsi effect after the 1984 and subsequent commercials that use this device).

2. Mythical or mysterious location or time--feudal, medieval settings; post-apocalypse settings; hell; small town nostalgia; strange rooms; Gothic mansions.

3. Horror, hell, and apocalypse--flames, Satan, monsters, nuclear wastelands, smoke, war, violence.

4. Hypermediation--intertextuality, cameras, camera operators, TV sets, phonographs, frames of various sorts within the TV frame, people watching themselves or others, mirrors and other reflectors (metal, water, glasses, etc.).

5. "Impossible" imagery achieved through special effects--slow motion, film loop effects, backward motion, animation, chromakey, trick editing, timelapse photography (e. g. clouds racing by).

6. Musician as leader/guide/storyteller--focus on artist whose record is being sold, direct address to camera, lip-sync, Pied Piper-like choreographed sequences, the ubiquitous pissed-off look.

7. Ritual celebration--party scenes on streets, beaches, etc. (particularly in black artists' videos), but also in caves, etc. (white artists' videos--and the ritual is more likely to suggest demonism); defusion of potentially violent situations in many black artists' videos (e. g. the cop puts down his gun and starts dancing).

8. Shots into bright lights--fires, the sun, spotlights--or through shafts of light--silhouette shots, foggy/dusty air highlighted by light.

9. Footage from a film the video is promoting; also footage parodying, suggesting, recreating, or actually taken from other films.

10. Unnatural color--unusual hair color, makeup, etc.; lighting and photographic manipulation resulting in pastels or heavy saturation; mixture of color and monochrome; entire video in monochrome.

11. Cross-cutting--from narrative to concert/performance footage, from one location to another in narrative, into and out of dreams.

Of course the items in this list overlap and are not necessarily exhaustive. They are not presented as content analysis categories, rather as common characteristics noted as a result of watching hundreds of videos. Almost all videos have some of these characteristics. Many have all of them. These motifs and devices are for the most part visual and situational rather than thematic or narrative. Exactly why they are present in such abundance remains a mystery, as does their meaning.

In any case, the list of motifs and devices partially compensates, I hope, for the lack of a comprehensive list of structural elements of television on which an analysis of music video hooks could be based. Despite (or perhaps because of) music's lack of representational "content," it is perhaps the medium for which structural components are most easily delineated. Melody, harmony, and rhythm are the starting points almost universally accepted by music theorists. Of the few comparable lists developed for television or adaptable from film theory, none enjoys such wide acceptance as melody, harmony, and rhythm. In addition, various models are available from dramatic, literary, narrative, and rhetorical theory, but the applicability of these to music video is not firmly established.

Therefore I have chosen to do an exploratory analysis of a video clip, using the music track as a point of departure, noting musical hooks in terms of the structural components of the soundtrack,[27] assessing the relationship of video and narrative to the sound hooks, and noting the audio context of some of the cliches from above that are present in the video. The video I have chosen is Don Henley's "All She Wants to Do Is Dance." First I will analyze the individual clip, then an entire episode of a program on which the clip appeared. The program is Hot Hit Video, an hour-long weekly series produced and broadcast by KMOX-TV, Channel 4, a CBS owned-and-operated station in St. Louis. The episode I will analyze was broadcast on Saturday, 13 April 1985, at 10:30 p. m.

Micro-Analysis of "All She Wants to Do Is Dance"

Let's start with the words, which are:

They're pickin' up the prisoners and puttin' 'em in a pen
And all she wants to do is dance, dance
Rebels been rebels since I don't know when
And all she wants to do is dance

Molotov cocktail the local drink
And all she wants to do is dance, dance
They mix 'em up right in the kitchen sink
And all she wants to do is dance

Crazy people walkin' 'round with blood in their eyes
And all she wants to do is dance, dance, dance
Wild-eyed pistol wavers who ain't afraid to die
And all she wants to do is, all she wants to do is dance
And make romance

She can't feel the heat
Comin' off the street
She wants to party
She wants to get down
All she wants to do is, all she wants to do is dance

Well, the government bugged the men's room in the local disco lounge
And all she wants to do is dance, dance
To keep the boys from sellin' all the weapons they could scrounge
And all she wants to do is dance

But that don't keep the boys from makin' a buck or two
And all she wants to do is dance, dance
They still can sell the army all the drugs that they can do
And all she wants to do is, all she wants to do is dance
And make romance

Well, we barely made the airport for the last plane out
As we taxied down the runway I could hear the people shout
They said don't come back here Yankee, but if I ever do
I'll bring more money, 'cause all she wants to do is dance
And make romance

Never mind the heat
Comin' off the street
She wants to party
She wants to get down
All she wants to do is, all she wants to do is dance
And make romance
All she wants to do is dance[28]

At first viewing, the video seems as though it might be politically progressive. Possibly this is mere wishful thinking, since few videos have much or any political content, and this one does. The lyrics do perhaps convey a sense of excitement associated with a politically charged atmosphere, but the singer's experience of excitement is as a totally uninvolved observer.

The lyric is neither specific nor general in a political sense, only vague. We don't know what country, or even what continent, the action is set in. On the other hand, the situation is specific to the singer and void of any political universality. We get no sense of loyalty on the singer's part to any cause or group other than dancing. The singer seems unfazed by being told to get out and stay out. His response relates to money and dancing, cynically overlooking the political reasons for being told to get out. Of course, it is possible that the lyric is meant ironically, but there is no evidence of this in either the audio or the video.

Structurally, the lyrics are generally irregular in meter and rely heavily on alliteration. The quick rhyme "And make romance" comes after a lengthy set-up and is followed immediately by more short lines: "She can't feel the heat/ Comin' off the street/ She wants to party/ She wants to get down." We might expect these short lines to be emphasized visually, especially on their first occurrence.

The language of the lyrics is vivid, unlike the words one would typically find in, say, a love song. Picking up prisoners, putting them in a pen, mixing Molotov cocktails, a bugged men's room, selling weapons, selling drugs, and being chased out of the country are all potential points for literal or related visuals. Instead, the video keys on "Crazy people walkin' 'round with blood in their eyes," "Wild-eyed pistol wavers who ain't afraid to die," and a dancing woman.

Rhythmically, the song is in 4 time with the drummer drumming eighth notes and emphasizing the third and seventh of these in each measure, as is so common today. The chord pattern is repeated over and over:

I7/ I7/ IV7/ VIm, bVII:/

The harmonic homecoming at the end of each phrase is a strong one.

One departure from this chord pattern occurs during an instrumental break:

bIII/ bIII/ I/ I/ bIII/ bIII/ V/ V/

The dominant is particularly strong since it occurs only once in the song.

The performance is punctuated by the entrance of a soul chorus singing "ooh" after "She wants to party" and "She wants to get down." The chorus also sings sometimes on "All she wants to do is dance." Horn chord riffs punctuate measures 1, 2, and 4 in the standard chord pattern phrases in the second half of each verse. The melody and Henley's singing stress the words "dance," "party," and "get down."

Now let's look at the video and see how it connects with the audio. To summarize the action: Henley's band begins playing the song on what could be a "local disco lounge" stage. A woman who has been crouched among some rocks in what seems to be a cave hears the music, gets up, and starts dancing. She is being stalked by a goony looking military-type.[29] He grabs her; she spits on him and dances off. At first the goon had appeared to be stalking Henley. This is revealed to have been a red herring in editing, but it suggests an identity between Henley and the dancer, or that she may be a fantasy of his. Next we see Henley through flames, in a shot matched to a shot of the dancer through flames. However, earlier and later long shots reveal there are no flames in front of Henley. The flame shot therefore provides further suggestion of an identity of the two characters. The cave footage is cross-cut with disco footage. The disco has a jeep protruding

through the ceiling from the floor above. The cave has an overturned jeep (but not protruding through the floor) as well as other evidence of a recent military battle. A soldier (not the goon) walks around in a daze in the cave. A child steals his cap. A shot of the woman dancing in the cave is squeezed upward, like a wipe (but actually a digital video effect), to reveal a tilt down shot from the ceiling to waist level of Henley singing in the disco. The effect is similar to the camera moving from a higher to a lower floor in a building without walls. Henley turns to address the camera to deliver the "Don't come back here Yankee" lines. Color changes to monochrome and the framing changes to widescreen style. Spanish subtitles appear, some misspelled. They are translations of Henley's sung English.[30] A cutaway reveals he is addressing the goon we saw earlier. A flash frame of Uncle Sam appears. The goon turns and walks away. We briefly see a close-up of the dancer. Color returns. We see more flames in front of Henley, where no flames should be. The dancer sights the band through a hole in the floor. She comes down some stairs to the disco. We cut away to a tight shot of a jukebox playing a record. We cut back to a long shot of the disco. It is empty except for the dancer, Henley and band having disappeared. She continues dancing. We cut back to the cave (or to a chamber below the stage floor--this is unclear), where two crazed soldiers are walking around each other, shoulder to shoulder. Back in the disco, the dancer, entranced, puts her face to the jukebox and looks in at it as the music fades out, suggesting the band may never have been real, but a figment of her imagination. The "cave" was apparently inside the same building as the disco, on the next floor up.

From a purely visual and musical standpoint, the video complements the record well. The camera is highly mobile. There are numerous low- and high-angle shots. The editing is fast and often comes on the beat.

The performance footage shows the numerous musicians at the right time (i. e., when they are soloing or otherwise highlighted). The mise-en-scène in the disco is suitably kinetic. Henley's delivery is impassioned. Possibly the three most powerful musical hooks, the soul chorus's "ooh"s, the entrance into the "middle eight," and the return to the familiar chord pattern are highlighted by cuts to appropriate, but not unexpected, performance shots.

Where are the punctuational video hooks, i. e. the most striking visual moments? They are probably the following:

1. "Crazy people walkin' 'round with blood in their eyes"--shot of goon looking just past camera.

2. "Wild-eyed pistol wavers who ain't afraid to die"--shot of Henley singing, looking possessed.

3. Squeeze-wipe effect just as last verse begins.

4. "[D]on't come back here Yankee" through the next "All she wants to do is dance"--monochrome footage, Henley pointing into camera, flash frame of Uncle Sam poster, another shot of the goon, Spanish subtitles, widescreen-style frame--a visual tour de force.

Note: The dancer spitting on the goon is defused as a visual and narrative hook because the spitting does not seem to lead to any consequence.

The squeeze-wipe is keyed to the music as it comes at the end of the instrumental interlude. The other three items are keyed to lyrics. As previously noted, these lyrics were probably not picked for visual hooks because of vividness of language. They seem to have been picked for their ability to accommodate interesting looks into, or almost into, the camera. Item 4 also comes near the end of the video and serves as something of a visual climax.

The primary narrative hook is the dancer coming downstairs, revealing the spatial relationship between the sets and suggesting that she is real but that all we saw in the disco was perhaps unreal--a record in the jukebox, perhaps images in her head.

The video adds some ambiguous political information. The setting is apparently Latin America, most likely Nicaragua or El Salvador--but this is not certain. Henley sings the "don't come back here Yankee" line to the goon (at least this is implied by the editing). The goon is apparently a native, so American citizen Henley calling him a Yankee and telling him not to come back is incongruous. The tightly packed images in this sequence, along with the many layers of narrative framing, would seem to make these few seconds the key to understanding the video. Unfortunately, the passage defies interpretation. It is only possible to describe what is there and suggest some of the possible meanings.

Henley sings "don't come back here Yankee," but is supposedly quoting natives speaking to Americans. So when Henley says this line to the camera, it is unclear whether we are to attribute the anti-American sentiment to Henley or to the natives he is quoting. In addition, it is unclear whether we are supposed to assume that Henley somehow speaks for or represents these natives.

Henley addresses the camera, i.e. the audience, as "Yankee." Since we don't know who or what the singer is supposed to represent, we can't tell what identity is being posed for us as receivers. The situation is then complicated by a cut to an Uncle Sam poster. The shot is matched to the shot of Henley pointing, so Henley is possibly being identified with Uncle Sam. Uncle Sam is pointing at the camera, i.e. us. Henley and Uncle Sam could also be pointing at each other. A shot of the goon looking just past the camera suggests that Henley and Uncle Sam have been pointing at

him. By this point it is impossible to tell who really is a Yankee, who is calling whom a Yankee, and what difference it is supposed to make.

The change from color to monochrome and from normal framing to the suggestion of widescreen, and especially the introduction of Spanish subtitles suggest that we are suddenly to reinterpret our own position as one of a Spanish-speaking audience watching an American movie on TV. This adds another layer of confusion to an already confused message. Of course, these images rush by so fast that few in the audience will notice that there is no clear meaning in the video. The images are suggestive enough to leave the impression that something is "going on"--i.e. that there is meaning there, but that it is just beyond immediate reach. Some in the audience will no doubt assume a specific meaning is there--one which they agree with and which the video will confirm if the symbols are interpreted in one specific way among the many plausible ways.

The dancer is possibly a creation of Henley's imagination. Possibly he and the band are a creation of hers. Dancing is possibly a way to celebrate life when surrounded by death, possibly just a comfortable way to avoid political involvement. Either way, the dancer escapes her war torn inferno environment by going to an American-style disco, which is one of the most unambiguously positive images in the video.

While revealing part of the plight of the unidentified country's working class (including the military men), the video stops short of clearly identifying a villain or enemy other than the goon. He is too easily disposed of by the dancer, who prefers to dance by herself to American music rather than humor the advances of what we must assume is one of her countrymen (but who is possibly a political "enemy").

Civil war is made to look like a nightmare, which of course it is, only the video shows no sympathy for any of the participants, except

perhaps the dancer, who is actually a victim or bystander rather than a participant, and who for her part shows no affection toward anyone (and has no encounters with Henley or any of the band).

Adding the lyrical, musical, visual, and narrative evidence together, what emerges is a video that could mean several things and does not clearly mean anything. It is interesting visually and musically, but these two domains are not used together to clarify or intensify[31] meaning. Lyrically and narratively the video is ambiguous. While it flaunts political trappings, it is dilettantish politically in that it refuses to take a political position.

Meso-Analysis: Hot Hit Video as Program

What follows is a log of the Hot Hit Video program broadcast on 13 April 1985.[32] For each segment a segment number is listed, the approximate running time is given, a category is assigned (B/T = bumper or titles; VJ = a studio vj segment; V = a video; C = commercial; P = promo), and a description is given. A summary of the plot, if any, is given for each video. For each video and many of the other segments I have given examples of occurrences of the motifs and devices listed in the earlier section titled "Hooks." For each example I provide a number, keyed to the list from the earlier section, indicating which motif or device the example illustrates or resembles.

A brief guide for the reader who may be unfamiliar with some of the more obscure TV terminology: A bumper, in this case, is an announcement advising the viewer to stay tuned. It is a separate module, prerecorded in this case. A promo is similar to a commercial but is run by the station on behalf of itself. A PSA is a public service announcement similar to a commercial but run for free by the station on behalf of a nonprofit organization or some worthy cause. The x-axis is the horizontal dimension in

a TV picture. The z-axis is the depth dimension. 2-shot and 3-shot refer to having two or three people in the picture. Digital video effects are the razzle-dazzle flip-flops, squeezes, and distortions of the TV picture now possible thanks to recent advances in video technology.[33]

#	Time	Type	Motif	Description
Note: Theme music and animated lightning bolts appear in all VJ segments. Graphics appear in a box insert in all VJ segments ("Hot Hit #15," etc.). KHTR radio logo features electrical Jacob's ladder and lightning bolt inside St. Louis Arch. Vj's delivery is fast, slurred, with occasional stutters. All videos begin inside box insert while vj is talking. Box squeezooms out to full frame after a few seconds. Video ends by squeezooming back into box insert. Vj starts talking before video ends. This same basic format is followed in each episode. The host, set, shooting style, theme music, graphics, special terminology ("Bullet," "Vintage Video," etc.), and host's costume remain the same from week to week. The same bumpers are used each week. The April 13 episode was as typical as a single installment of a series can be.				
1	:50		9	Line across screen, homage Mission: Impossible
			9	X-axis cascade of colors, homage 2001 slit scan effect
				Graphic flips and zooms in to box insert, top left corner
1A		VJ	3, 9	Dissolve to set supered over fire. Set is long shot of booth similar to disco dj cage or 64,000 Question isolation booth. Vj Casey Van Allen is inside booth, in long shot.
			3	Fog/smoke
				Inside box insert, animated KHTR radio logo
				Inside box insert, signature "Casey Van Allen"
				Casey introduces himself as "Crazy Casey Van Allen," says "Where's my script?", throws paper in the air, says he'll improvise instead. Explains he'll count down 15 biggest songs in St. Louis "based on local record sales and national trade publications." Also promises a "smash," "bullet," "vintage video," and his "pick hit."

#	Time	Type	Motif	Description

Comment: Van Allen is hardly famous in St. Louis, yet the signature implies he is, or is becoming so. Radio tie-in is strong. KHTR is owned by CBS, which also owns KMOX-TV, the station that airs Hot Hit Video. KHTR bills itself as "Hit Radio." Title, flames, smoke, Jacob's ladder, and lightning effect all suggest "hot"ness. Casey is called "crazy," acts hyper, and is confined in a cage with smoke rising all around. The suggestion of madness, disorder, and spontaneity is contradicted by the controlled flow which follows.

2	3:05	V		Tears for Fears, "Everybody Wants to Rule the World"
				Summary: Consists of performance footage interspersed with shots of the singer riding around in various locations and vehicles. Does not add up to any kind of story.
			6	Direct address lip-sync, semi-pissed-off
			1	Fragmented hands, faces; helmets on heads
			2	Desert setting
			1	Sunglasses
			4	Widescreen-style frame
			7	"Party" on dune buggies
			11	Cross-cutting from stage to exteriors
			8	Bright light in background, haze, pastels, saturated exterior colors, car lights
			5	Slow motion birds

Comment: This video is not part of the countdown. For no apparent reason, two "soul brothers" dance in front of gasoline pumps (pumps are common in videos). Z-axis 3-shot of Tears for Fears on stage (standard TV technique).

3	:10	VJ	3	Smoke on set, flames supered
				Casey: "Wow, that song is hot. . . Be back with the beginning countdown in a flash. Hang on [through the commercials]!"
				Dissolve to flames.
				We zoom in during Casey's rap and see that he is wearing a St. Louis Cardinals baseball cap and headphones. His face is in shadow.

#	Time	Type	Motif	Description

Comment: We are exposed to Casey for only brief periods and are kept from seeing him well. The effect is one of withholding, just as videos withhold connecting and explanatory points in their narratives and as music video shooting style selectively withholds pictures of the body. Show tries to establish local feel through use of Arch, baseball team, local radio station, local dj/vj. "Hot"ness is reinforced by the red baseball cap and Casey's red jacket, which is later revealed to be a KHTR jacket.

3A	:15	B/T	3	Hardee's logo keyed over flames, male KMOX-TV announcer (voice-over) announces show is sponsored by Hardee's.
4	:30	C		Hardee's
			4	Uses digital video effects, shot of computer terminals
			4	Singers claim Hardee's is #1 in selling breakfast biscuits, sung to tune of Orleans' "Still the One"
				Shot of baseball scoreboard

Comment: #1 and scoreboard tie in with countdown motif of Hot Hit Video. "Still the One" was a big hit in St. Louis and was used as a local TV newscast closing theme for at least a year (but not on KMOX-TV). The claim to being #1 in selling breakfast biscuits seems a little desperate (at least we're #1 in something!).

5	:30	C		Slice (soft drink)
			5	Numeral "1" made out of water flies across screen in slow motion. Lemon slice crashes through water. Later repeated with Slice can replacing lemon slice.

Comment: Slow motion shattering is common in music video also. Although Slice is plugging the fact that it's 10% real juice and uses 100% NutraSweet, only the numeral 1 is used. The 1 ties in with the preceding Hardee's commercial and with the countdown theme of Hot Hit Video.

6	:30	C		Moving Violations (movie)
			4	20th Century Fox logo, Dragnet theme music; TV set on cop's desk plays scenes from movie; clip from movie features Clara Peller, of "Where's the beef?" fame
			4	"From the creators of Police Academy"
			6	Direct address by cop in his office

#	Time	Type	Motif	Description
7	:30	C		Rent-a-Center (local furniture store)
			4	TV set is pictured
			5	Furniture magically "disappears" from set
			6	Direct address by pitchman
8	:30	VJ		Casey announces beginning of countdown and the first few songs: #15, Julian Lennon, "Too Late for Goodbyes"; #14, Simple Minds, "Don't You Forget About Me"; #13, REO Speedwagon, "Can't Fight This Feeling"; #12, Don Henley, "All She Wants to Do Is Dance." A lightning bolt in the box insert and an audio "woosh" occur after every hit he announces (same effects occur in all subsequent countdown announcements).

Comment: Ordering records in a countdown would seem to be a fetish, but Casey can't be bothered with some of the informational details. He omits the title for #14. He usually but not always announces whether the song is up or down from the previous week, and by how many points. He omits this for #13, but says the song has "been on the chart the longest--13 big weeks." He does not provide longevity information for the other songs. Nor does he say which chart he's referring to (it is the KHTR Top 30, which ranks records, not videos; the chart for this week was published in the St. Louis Post-Dispatch, 12 April 1985, p. 4G). He announces each of the hits #15-12 as a "hot hit," reinforcing the series title Hot Hit Video. #13 is a "good song." #12 is a "great song." Casey feels it necessary to hype the songs and (in the practice Dwight Macdonald objected to so strenuously) tell the pop culture audience that he is indeed playing good songs. Of course, he would never admit to playing a bad one.

9	4:20	V		Don Henley, "All She Wants to Do Is Dance"
				Summary: See separate analysis in previous section.
			2	Cavelike setting
			6	Pissed-off looks
			5	Fast motion on sax player
			8	Fog or smoke
			3	Fire
			1	Extreme close-ups of feet, mouth, ear
			4	Reflection in broken glass

#	Time	Type	Motif	Description
			6	Direct look into camera
			10	Monochrome mixed with color
			11	Cross-cutting between two sets
			4	Juke box
			4/5	Poster for Spartacus on wall
			4	Widescreen-style frame
			4	Spanish subtitles
			5	Wipe effect simulating two floors in a building
			5, 9	Eisenstein-like montage of dancer
			8	Shots into bright lights

Comment: A woman (the dancer) spits on a man (the goon), recalling the drink-throwing incident in Pat Benatar's "Love Is a Battlefield." There is a luminous floor as in some of Michael Jackson's videos. The first shot of Henley catches him whirling around to face the camera.

10	:20	VJ	3	Flames in background
				Casey: "There are two former Eagles in this week's countdown. That's one of 'em, Don Henley. . . . We're up to this week's smash hit record. This guy is one of the most imitated rock and roll stars ever, Mick Jagger. Ooh--'Just Another Night' on Hot Hit Video."

Comment: Contrary to Casey's implication, we will not see the other video by an ex-Eagle (Glenn Frey's "The Heat Is On"). Jagger is billed not for his many achievements, but for being imitated, similar to Daniel Boorstin's concept of celebrity (being well known for one's well-knownness). Jagger's record (and presumably but not explicitly the video) is a "smash hit," a designation which hardly distinguishes it from the "hot hits" in the countdown. The obvious but easily missed fact is that Jagger's record is not in the top 15. As usual, Casey mentions the series title Hot Hit Video. Casey calls Jagger a "guy."

11	5:20	V		Mick Jagger, "Just Another Night"

#	Time	Type	Motif	Description
				Summary: Caucasian Jagger and a woman who is Hispanic or possibly black are sitting in a nightclub listening to a band. As the band finishes, woman persuades a reluctant Jagger to get up on stage and do a number. Woman watches admiringly as Jagger performs. Performance footage alternates with various "narrative" segments apparently representing Jagger's memories and fantasies.
			8	Shots into bright lights, haze on stage
			11	Cross-cutting between performance and narratives
			10	Saturated blue in one cutaway
			6	Jagger stares into camera
			9	Jagger looks like his character Turner in Performance
			6, 7	Jagger leads nightclub crowd in dance
			4	Mirror
			8	Woman watches Jagger
			5	Strobelight effect

Comment: Jagger's fantasies involve captivity, combat, and escape. He wears the woman's makeup and coat, as if it is necessary for him to become feminine in order to perform. The line "Can't you see that I'm human" is delivered in ironic contrast to his animal behavior.

12	:10	VJ	Shot of Casey from low angle, behind him
			Casey: "We'll be back to continue the countdown in just a flash, plus feature this week's bullet record, which is really a song that's shooting up the charts on:"
			Singers: "Hot Hit Video."

Comment: Casey promises to "continue" the countdown, although only one of the three videos played so far has been from the countdown. The "bullet record" (again not explicitly the video) is yet another new term to be distinguished somehow from a "hot hit" and a "smash hit." Casey uses the imagery of violence (hit, smash, bullet, shooting) and perhaps drugs (shooting

#	Time	Type	Motif	Description

up) to sell us a promise designed to hold us through some commercials. The singers reaffirm the series title. The shot is strange, an over-the-shoulder (actually under-the-shoulder) shot of nothing. Perhaps we're voyeurs, except that Casey knows we're there.

13	:30	C		MTV
			4, 6	Numerous rock stars address the camera: "I want my MTV."
			9	Footage from the Jagger video we have just seen
				Plug for MTV's Top 20 Video Countdown

Comment: TV plugs cable. A countdown show plugs a countdown. A commercial directs us to look elsewhere for a video we have just seen. Adult rock stars, presented as role models, adopt the posture of babies: I want my MTV/Maypo/Mommy.[34] MTV is sold as the equivalent of a children's cereal, or a mother's embrace or breast.

14	:30	C		Payless Shoes athletic shoes
			6	Mother addresses camera
			4	Son watches her from behind
			8	Bright windows
				Mother complains son has athletic shoes for every occasion, no wonder they wear out so fast. But since Payless is so cheap, she intends to buy him some more to attend Aunt Grace's wedding.

Comment: The pitch makes no sense. If Junior has many pairs of athletic shoes, they should wear out more slowly, not faster. If he has so many, why buy him more, especially for an occasion calling for a different kind of shoe?

15	:30	C		Taco Bell
			5, 8	Nightfall: red sun plummets down screen behind city skyline
			4	Dj eats tacos at radio station

Comment: Taco Bell is selling nighttime eating on a late night TV show. Hardee's approach was to sell the next day's breakfast.

16	:30	C		State of Tennessee
			4, 6	Johnny Cash addresses camera
				Lifestyle images, take your vacation in Tennessee

#	Time	Type	Motif	Description
				"We still put flowers on the graves of the Blue. . . and the Gray" (Johnny Cash voice over July 4th-type battle reenactment footage)
				Closing graphic: "Write: Johnny" (Tennessee address listed)

Comment: The chance of seeing Johnny Cash in Tennessee is, of course, miniscule. The invitation to write to him is also a con. The Civil War is now a vacation, no longer a war. Tennessee puts flowers on both sides' graves (probably so that the commercial can be shown in either the North or South). Johnny Cash personifies the South made safe for the North, rockabilly made safe for rednecks, Folsom Prison made safe for Richard Nixon, and an outlaw past made safe through Jesus. The commercial is probably here by some fluke of demographic overlap between the rock video audience and the yuppie audience planning summer vacations.

17	:10	B/T		Prerecorded bumper, Casey Van Allen voice-over: "From Hit Radio 103, KHTR, I'm Casey Van Allen, the crazy one. Comin' up: more of your favorite hit videos."
				Singers: "Hot Hit Video."
			3	Visual: KHTR animated logo, Casey Van Allen signature

Comment: Reminds the viewer that this is, at least in name, a program. More reinforcement of that name, plus the show's identity with St. Louis and KHTR.

18	:30	C		Adolescent CareUnit, CareUnit Hospital of St. Louis
				Color stills of boy growing up to his teens
			4	Changes to monochrome police "mug shot," simulated camera click
				Does your teen have a drug or alcohol problem?

Comment: Appears to be a commercial, but might be a PSA. Few in the audience would have a teenage son. If the plug works at all, it is by playing to the teenager directly.

19	:30	C		California Cooker
			6, 4	Two young men in bar, direct address by one, the other is merely there to react

#	Time	Type	Motif	Description
			8	Pastel colors, bright window in background
				Young man hates California, but decides (for no apparent reason) to drink California Cooler

Comment: A strange commercial to follow an anti-drug and -alcohol spot. California Cooler is a "Citrus and White Wine Cooler." Unlike the previous commercial, this one appeals directly to the yuppie audience by using yuppie role models. The reluctant young man mysteriously overcomes his own resistance and takes a drink (as, of course, the teenager did in the previous commercial, albeit with the result of landing in jail). Drink triumphs over conscience in both commercials, and the drink commercial follows the commercial for "conscience," suggesting that drink triumphs also in the ordering of program segments.

20	:35	VJ		Casey: "The songs get better as the numbers get smaller." Announces the following "Hot Hits": #11, Teena Marie, "Lover Girl"; #10, Frankie Goes to Hollywood, "Relax"; #9, The Power Station, "Some Like It Hot"; #8, Glenn Frey, "The Heat Is On"; #7, DeBarge, "Rhythm of the Night."
			9	Visuals behind box insert are swirling orchid and aqua, like the opening of the old Checkmate TV series.
				As shot opens, Casey is climbing into his booth.

Comment: The shot "joining somebody in progress" is apparently a minor fad, at least if this program is any indication. Casey once again glosses over details in his announcement. He calls #10 "Relax Relax," does not give the title of #9, and refers to #7 as "Can You Feel the Rhythm of the Night." Surprisingly, he does not make anything out of the words "Hot" and "Heat" in the titles (perhaps he did this on a previous show). He mentions that "The Heat Is On" and "Rhythm of the Night" are from the movies Beverly Hills Cop and The Last Dragon. In this and many other cases, the announcements and other audio information refer to media and thus provide an aural equivalent to motifs #4 and 9. Casey has returned to "continue the countdown," which means skipping four videos before playing one. Casey's cliche, "The songs get better as the numbers get smaller," offhandedly invalidates the producers' selection of videos while also implying the ridiculous notion that qualitative judgments somehow do or should change every week as the charts change.

21	4:00	V		DeBarge, "Rhythm of the Night"
			11	Summary: Cross-cutting between performance shots in a car and street dance scenes the car is driving to

#	Time	Type	Motif	Description
			6	Direct address lip-sync
			8	Shots into car lights
			1	Close-ups of feet, legs, clapping hands
			10	Exaggerated blues and reds
			4	Telephone
			1	Sunglasses
			4	Singer framed by windshield
			4	Nighttime reflections off metal (cars), shiny streets
			5?	Backward walking, possibly reverse motion
			1	Mural of a clown
			5	Freeze-frame
			7	Lead singer leads dancers
			5	Matte shots
				Gas pumps
				Singer smiles, not pissed-off
			7	Dancing on street, on parking lot, at gas station
			7	Danger suggested at beginning--costume and gesture suggest detectives, criminals, prostitutes. This is quickly defused as everyone starts dancing.

Comment: This is a stereotypical "black video," focusing on celebration rather than sinister subjectivity.

22	:25	VJ	Casey: "The DeBarge family, good friends with Michael Jackson. Their videos are starting to look a little bit like him too. Hey, we're up to this week's bullet record. It's just shootin' up the charts. Just two weeks ago nobody ever heard of this girl, maybe because of her name. I don't know how they got this name out of this, it's spelled S-A-D-E, but they pronounce it 'Shar-Day.' Figure that one out. Ah, it's rock and roll, anything goes. 'Smooth Operator''s the name of the song, on Hot Hit Video."

#	Time	Type	Motif	Description

Comment: "Smooth Operator" is #17 on KHTR's Top 30 for this week. Casey's comment about Sade's name makes about as much sense as the Payless commercial. Sade's name implies the Marquis de Sade, which would attract attention to her, as would the unusual pronunciation. Casey calls Sade a "girl."

23	4:00	V		Sade, "Smooth Operator"
				Summary: Sade, a black, sings the song in a lounge as a white "smooth operator" at a nearby table makes a business deal. Visuals reveal he is involved in espionage or crime and that she has been romantically involved with him. Some government agent-types show her a film revealing he has been cheating on her. Back at the lounge the "other woman," a white, appears (as a waitress) and leaves with the "smooth operator" as Sade, still singing, sheds a tear.
			11	Cross-cutting between stage and table in lounge
			11	Cross-cutting between lounge setting and setting where agents show film to Sade; cross-cutting in and out of surveillance film footage
			8	Hazy or smoky atmosphere
			1	Sunglasses
			8	Shots into bright light
			4	Reflections off sunglasses
			1	Close-up of hand
			1	Extreme close-up of sunglasses
			4	Men screening surveillance film, Sade watching it
			8	Shafts of light
			4	Mirror balls
			1	Arm blocks close-up of "government agent" (Diet Pepsi effect)
			4	Sade watches herself in bed with "smooth operator" in surveillance footage

#	Time	Type	Motif	Description
			4	Window as frame
			8, 4	Shot into projector light
			4	Mirror

Comment: Although Sade is black, this is a stereotypical "white video" involving sinister fantasies in which Sade is spied upon and jilted. In response, she gets sad, not even.

24	:10	VJ		Casey plugs upcoming Bruce Springsteen video and "this week's vintage video."
25	:30	C		Pizza Hut
				Susan Anton pigs out on pizza, grunts and giggles while Beethoven's "Für Elise" plays.
			6	Direct look into camera
26	:30	C		Old El Paso frozen entrees
				Lifestyle scenes
			11	Cross-cutting between several homes, freezer
			6	Ends with several women offering trays of food toward camera
27	:30	C		Pennzoil
				Synthesizer music, voice-over by actor Edward Binns
			4	Box insert wipe
			10	Saturated colors
			8	Shot into bright lights
				Roger Penske testimonial
28	:30	C		Busch beer
				"Workstyle" scenes on prairie
				Theme: cowboys have to cook their own food.
			11	Cross-cutting between campsite and mountain stream

#	Time	Type	Motif	Description
			5	Slow motion
				"Head for the mountains."

Comment: Anheuser-Busch has special significance for St. Louis, being one of the area's largest industries. (Pet, the maker of Old El Paso, is also headquartered in St. Louis.) Some women in St. Louis have recently worn T-shirts with the Busch logo and the caption "If you like my mountains, you'll love my Busch." Anheuser-Busch denies responsibility for the T-shirts, but the sexual innuendo in it suggests a possible new interpretation for the Busch beer slogan "Head for the mountains."

29	:20	VJ		Casey: "We're working our way to the number one song in St. Louis. Hot Hit #6, up a half a dozen from last week. It's the first conceptual video from Bruce Springsteen--I know, 'I'm on fire,' that's why you see so much smoke on Hot Hit Video."

Comment: The appearance of work is emerging as a motif. Casey says "[w]e're working our way" up the countdown. The Busch, Pennzoil, and Old El Paso commercials involved working people. Sade plays a professional singer in her video. In the video which follows, we see Bruce Springsteen as a mechanic. The video after this ("Romancing the Stone") is about a professional photographer. The next item is a promo glamorizing Channel 4's news reporters.

30	4:20	V		Bruce Springsteen, "I'm on Fire"
				Summary: Daytime. Mechanic Springsteen is working on a car. Gorgeous woman (apparently gorgeous--we never see her face) brings her car in to be worked on. He volunteers to bring car to her when he's finished. She declines, because "we live way out in the hills." They are obviously attracted to each other. Shot of her hand reveals a wedding ring. He is visibly disappointed. As music finally starts, we see him waking suddenly, later that night. He drives her car to her house, sees a light on upstairs, thinks better of ringing the doorbell, settles for the symbolic intercourse of sticking the car keys in her mailbox, walks away.
			1	Several Diet Pepsi effects near beginning
			8	Shafts of light
			8	Shots of car lights

#	Time	Type	Motif	Description
			4	Nighttime reflections off metal (car)
			4	Springsteen framed by windshield
			6	Direct look into camera

Comment: Adultery is safely averted. A large portion of the narrative information is contained in the introduction preceding the start of the song. Springsteen's "first conceptual video" does not have much of a concept.

31	:10	VJ		Casey chides "Brucey" for not ringing the bell ("[W]here'd your mother go wrong?"), introduces "this week's vintage video," "Romancing the Stone."

Comment: The "vintage video" is about a year old. Casey neglects to connect the video to the corresponding movie as he usually does, possibly because the movie itself is showing at this same time on a competing cable channel.

32	3:30	V		Eddy Grant, "Romancing the Stone"
				Summary: White female photographer is frustrated by urban pressures and sexist treatment. Eddy Grant, a black, mysteriously "calls to" her from distant St. Lucia. As video ends, she is on an airplane heading toward that island.
			4	Window, mirror, mail
			4, 5	Postcard as frame of moving image
			8	Bright window, pastels
			4	Woman framed through car window and windshield
			6	Grant pissed-off at first, later smiles
			3	Smoke
			4, 9	Woman shoots pictures of Magritte-style businessmen (automatically an homage to surreal film from the 1920s and '30s as well)
			4	Woman plays cassette in car
			4, 9	As she inserts cassette, Grant throws knife in air, it changes to guitar (homage to 2001)
			11	Cross-cutting between St. Lucia and urban setting (apparently U. K.)

#	Time	Type	Motif	Description
			4	Woman has pictures of Grant on her wall
			5	Picture of Grant comes to life
			5	Bank check turns into plane ticket
			6	Direct address lip-sync
			7	Grant wanders through friendly town setting
33	:10	VJ		Casey plugs upcoming "pick hit" and continuing countdown.
			3, 9	Visual treatment: Zoom out and tilt up from smoke to low angle knee shot of Casey. Red light in background, combined with smoke, gives Blade Runner effect. Tilt up resembles squeeze wipe effect in "All She Wants to Do Is Dance."
34	:30	P		Channel 4 News (KMOX-TV)
			1	Extreme close-ups hands, mouths
			8	Shots into bright lights
			4	Typewriters, microphones, telephone, switcher, camera, videotape recorder
			11	Cross-cutting between newsroom and various news beats
			1	Z-axis 2-shot with overcrowded faces, resembles Diet Pepsi effect
				Synthesizer and piano music
				Male voice-over: "Nothing, simply nothing, can substitute for experience. So Channel 4's reporting staff is made up of the most experienced reporters in all of St. Louis, top to bottom." Visuals for this are glamor shots of seven reporters, three caught in the act of turning toward the camera.

Comment: Channel 4 had just fired one of its long-time anchormen and hired one with less experience. It seems the station hopes that something (namely hype) can substitute for experience. Their deceptiveness is all the more irresponsible for their use of the word "so." The "caught-in-the-act" shot here emerges as an incongruous attempt at slice-of-life realism. Glamor shots are presented in bottom-to-top order (i.e. street reporters first, anchors last), opposite what the announcement says ("top to bottom"). The visual effect is something like a "countdown."

#	Time	Type	Motif	Description
35	:30	C		McDonald's
			6	"Employee" addresses camera: "It's our thirtieth birthday, so we brought double cheeseburger back for a limited time."

Comment: Another spurious "so." Without any article, "double cheeseburger" seems almost human.

36	:30	C		Busch beer

Comment: Repeat of the earlier commercial. This is the first of several repeats. In less than an hour, the producers find it necessary to recycle modules.

37	:30	C		Honda scooters
				New Wave commercial, featuring Adam Ant and Grace Jones
			6	Direct address
			8	Venetian blind shadows
			8	Shot into headlight
			4	Shiny metal
			5	Adam and Grace magically appear
				Using several double entendres, she tries to convince him to "try" a Honda scooter.
38	:10	B/T		Casey voice-over: "From Hit Radio 103, KHTR, I'm Crazy Casey Van Allen. We're counting down the hottest hits in St. Louis."
				Singers: "Hot Hit Video."
				Visual: animated logo.
39	:30	C		Royal Waterbeds (local chain)
				Cheap, locally produced commercial
				Still shots of waterbeds
			3	Steam in one shot

#	Time	Type	Motif	Description
40	:10	C		Lite Line drink mix
			6	Female addresses camera, plugs coupon in April 14 newspaper
			4	Newspapers
			1	Hand comes out of newspaper vending machine.
			10	Exaggerated blue background
			4/9?	Newspaper delivery man appears to be Philip Bruns, actor who played Mary's father in Mary Hartman, Mary Hartman TV series.

Comment: TV commercial for newspaper promotional deal. Built-in kill date means commercial cannot be used very long. This is probably the reason it is so short.

41	:20	VJ		Camera catches Casey climbing into booth. He announces: #5, Animotion, "Obsession"; #4, Madonna, "Material Girl."
42	4:40	V		Madonna, "Material Girl"
				Summary: Homely movie executive (?), played by Keith Carradine, and his flunky are watching a film of Madonna, who plays a movie star on the way up. Executive insists on meeting her. Music starts. Madonna does a production number on soundstage, emphasizing her materialism. Interspersed with this are after-hours scenes of her rebuffing men's advances. Movie exec sneaks around backstage watching her, finally gives her daisies and "wins" her. They drive off in a pickup he has just bought. She apparently is not materialistic after all.
			4/9	Use of Keith Carradine
			4	Madonna framed through door, car window
			4, 5	Flip wipe effect
			9	Homage to Hollywood musicals, Mae West, Siskel/Ebert or Lyons/Gabler-type movie review show

#	Time	Type	Motif	Description
			8	Bright window
			11	Cross-cutting from stage to backstage
			8	Venetian blind-type shafts of light
			6	Direct address lip-sync
			4	Telephone
			1	Sunglasses
			10	Saturated blue sky
			4	Exec watching film
			5	Strobe photography effect
			4	Mirror
			8	Shot into projector

Comment: There are several layers of meaning here. Ostensibly Madonna is materialistic. This is presented as something that gives her uncharacteristic strength for a woman. When she falls for the sleazy executive, she is redeemed from her materialism but only by finding "the right man," a nerd who has spied on her and pursued her. The statement is not as misogynistic as many videos, but is not exactly progressive either.

43	:15	VJ	Casey mentions Madonna's movie debut in Desperately Seeking Susan. Introduces "this week's pick hit," Chicago's "Along Comes a Woman," by taking us "live and direct to the jungles of Africa."

Comment: The "pick hit" is #20 on the KHTR Top 30. Casey plays on the myth of live TV, although we know the video is prerecorded. Casey takes us to the wrong continent--"Along Comes a Woman" begins in South America.

44	4:20	V	Chicago, "Along Comes a Woman" Summary: White adventurer escapes from South American jungle in the 1930s with valuable statuette after being chased by natives, from whom he evidently stole it. He flees to Morocco, sells his prize, buys a bar, meets (or remeets) a woman and falls (or refalls) in love. Must flee with woman from German police during World War II, lets her go and lets police catch him at airport.

#	Time	Type	Motif	Description
			10	Shot entirely in monochrome
			9	Homage to Indiana Jones and similar movies, also to Casablanca
			4	Woman's face framed in locket
			3	Steam, fire
			1	Characters framed in doorway
			1	Extreme close-ups of hands
			8	Shot into follow-spot
			8	Venetian blind-type shadows
45	:10	VJ	5	Casey (shot from low angle, smoke circulating; mirror effect, two Caseys): "It takes two, two, two [tries to clap patty-cake-style with himself, misses] of us to tell you the number one song is next. Now watch me vaporize." (He walks to center screen and both his images disapper.)
				Singers: "Hot Hit Video."
			9	Homage to Certs commercial
46	:30	C		California Cooler (repeat)
47	:30	C		Rent-a-Center (repeat)
48	:30	C		Royal Waterbeds (repeat)
49	:30	C		Hardee's cinnamon and raisin biscuit
				Different commercial than earlier one, but uses some of the same shots
				Voice-over by Burgess Meredith
50	:25	VJ		Casey: "Too hot to handle--here come the top three songs in St. Louis. #3, down one: Phil Collins, 'One More Night.' #2 is from Madonna, 'Crazy for Ya.' Hot Hit #1 for the fourth week in a row--more artists assembled on this than ever in the history of recorded music--USA for Africa, 'We Are the World,' on Hot Hit Video."

#	Time	Type	Motif	Description
				Comment: Songs #2 and 3 are apparently "too hot" to play! Correct title of Madonna song is "Crazy for You."
51	7:00	V		USA for Africa, "We Are the World"
				Summary: entirely performance
				Animated logo opening, bookend graphics
				Autographs trace magically onto screen
				Performance is shot in standard TV style.
			1	Sunglasses
				Lionel Richie gives thumbs-up sign on lyric "We are the one."
				Michael Jackson is the only performer to sing without a microphone.
				Comment: The personality fetish embodied in the parade of stars is underscored by the autographs (bookending the program nicely, since Casey Van Allen's signature was one of the first images in the show) and by the special status of Michael Jackson (who needs no mike to lip-sync). The song is #1, Lionel Richie's thumb signifies that "we" (or he) are (or is) "the one," and this is, after all, a countdown show. The theme of being #1 has recurred throughout the program.
52	:30	VJ		Casey announces that stars give money to Africa. Tune in next week for another countdown. Closing credit graphics keyed over set.

Concluding comments:

There are four bumper or title segments having a total length of 1:00, about 2% of the program as a whole. There are 16 VJ segments, totaling 5:05, averaging :19, and making up about 8% of the program. Casey plays ten videos, lasting a total of 44:35, or an average of 4:27. Videos constitute about 71% of the program. Only five of the ten videos are actually in the top 15. There are 24 commercials, lasting a total of 11:40. All but one of them are :30 (the odd one is :10). Commercials make up about 19% of the program. Four of the commercials are repeats. There is one promo, lasting :30, and making up about 1% of the program. The times add up to 62:50 because of rounding and because VJ segments and videos overlap at both ends of each video. Percentages total 101% because of rounding.

The style of the show is frantic but disengaged. The local angle is hyped, but the only thing local about the content is a not-very-famous dj/vj whom we can't see anyway and who is only on camera 8% of the time. The arrangement of nationally distributed recordings into a so-called local chart is at best a tenuous local tie-in, but on top of this the show deviates 50% of the time from the chart it purports to follow. There are no locally produced videos or locally grown artists present. Local production is limited to Casey's carelessly thrown-together connecting segments and a few of the commercials. Most of the commercials, even those for locally based Busch and Pet, are produced elsewhere by large production companies. The main activity at the local level is the assembling of segments in the right order so as to display advertised goods and services attractively and strategically.

Casey uses the standard radio techniques of promising exciting things to come. In many cases, he teases us by revealing a little information about what's coming up, but leaving the exact identity of the video a mystery. He even misleads us by seeming to promise that two ex-Eagles' videos will

be on the show. For that matter, the idea that the show follows the top 15 is misleading, since all we see is five of the top 15. The show's segments cascade incongruously as William's "program flow," while Casey's job is to hold the viewer through the commercials, maintaining "audience flow." Casey talks over each video in the time-honored radio dj style. The objective is fourfold: (1) to prevent even a second of "dead air," (2) to overlap segments so as to be able to fit the greatest possible number of segments into the program, (3) to create the impression of nonstop music/video, and (4) to affirm Casey's identity as emcee and authority figure who is entitled to drown out songs and squeeze a video's image over into a box at the side of the frame. Commercials, on the other hand, are autonomous and not subject to Casey's interference.

Casey's identity as KHTR dj links the TV, radio, and record industries into one big happy media family, all owned by CBS (at least when a Columbia record/video is being played). KHTR is on the air at the same time as Hot Hit Video and is, technically speaking, in competition with it. Because it owns both KMOX-TV and KHTR radio, CBS is able to turn this apparent competition into an opportunity for cross-promotion.

The frequent occurence of music video motifs and devices in commercials is striking. It is clear that the music video aesthetic, which owes much to commercials, is now feeding back into them. Moreover, the entire Hot Hit Video program is designed to adhere rather closely to the music video aesthetic, from the videos to the commercials to the alienated-vj segments.[35]

Macro-Analysis: Music Video as Television Programming

Hot Hit Video is scheduled at 10:30 p. m. Saturdays and thus appears (1) in a larger flow of Saturday night programming on a specific channel, (2) as competition for Saturday night programming on other channels, (3)

in the context of 10:30 p. m. programming on other nights of the week, and (4) in the historical context of rock music programming and late night TV programming. Let us look at each of these briefly.

On the night of 13 April 1985, Channel 4, KMOX-TV, St. Louis, broadcast the following programs:

6:00 Local news

6:30 Dance Fever

7:00 Charles in Charge

7:30 E/R

8:00 Airwolf

9:00 Cover Up

10:00 Local news

10:30 Hot Hit Video

11:30 Movie (Airport)[36]

Note: All times here and hereafter are Central time zone.

News programs have traditionally been break points in large scale program flow and in portions of the program day as defined by the industry (daytime, prime time, etc.). In the example above, the break times are extended to include the shows following the news. The cheapo actuality-type programs Dance Fever and Hot Hit Video are not dramas and do not require the audience to follow a prolonged narrative. In fact they ease the audience back into the mood to attend to such a narrative. In the early evening the transition is further eased by Charles in Charge and E/R, which are short and sitcomedic. Hot Hit Video contains a series of modular narratives which generally downplay story line and which can be enjoyed even if no attention is paid to the narrative. Those who are tired after the program will go to bed (and dream rock video dreams?), while those who have been primed for additional engagement with narrative will stay up and watch the movie.

On 13 April 1985, Hot Hit Video competed with:

Channel 2 (ABC affiliate):	The Jeffersons (10:30-11:00)
	Movie (The Greatest, biography of Muhammad Ali, starring Ali, 11:00-1:05)
Channel 5 (NBC affiliate):	Saturday Night Live (10:30-12:00)
Channel 11 (independent):	Tales from the Darkside (10:30-11:00)
	Bizarre (11:00-11:30)
Channel 30 (independent):	Wrestling (10:00-12:00)
Plus cable programming including:	
MTV:	Huey Lewis and the News special (10:00-11:15)
USA:	Movie (Ladies and Gentlemen: The Fabulous Stains, punk musical, 10:00-12:00)
WTBS:	Night Tracks Chartbusters (10:05-11:05)
	Night Tracks (11:05-5:00)
Cinemax:	Movie (Romancing the Stone, 10:50-12:40)
Black Entertainment Television:	Video Vibrations (11:00-3:00)
Nashville Network:	Grand Ole Opry Live (11:00-12:00)[37]

It is doubtful that anyone with cable interested in watching music would watch Hot Hit Video, given the alternatives available. Therefore it appears that Hot Hit Video is a sort of counterprogramming against the other broadcast stations. Channel 5 and possibly Channels 9 and 11 have the white yuppie, young adult, and middle-aged audience sewn up, while

Channel 2 probably has most of the black audience. Channel 4 seems to be going after a younger-than-yuppie white audience, plus whatever it can skim off from other categories.

"Across-the-board" Monday through Friday, Channel 4 suffers the tyranny of Johnny Carson at 10:30 p. m. ABC (Channel 2) is successfully counterprogramming with Nightline (delayed to 11:00 in St. Louis to allow very successful reruns of M*A*S*H* at 10:30). CBS offers "movies" which are actually old TV series for the most part. The failure of CBS to achieve a coherent identity in its late weeknight programming is a potential problem for Hot Hit Video, a local program which must contend with Saturday Night Live, NBC's effective weekend extension of its 10:30 weeknight identity. Interestingly, Channel 4's concept for Hot Hit Video borrows heavily from NBC's Friday Night Videos, which airs at 11:00 one night earlier and which may prematurely sate the video craving of some of Hot Hit Video's potential audience.

Historically, CBS has not been a leader in either rock music programming or late night programming. Even in the specific category of music video, CBS so far has nothing to compare with NBC's Friday Night Videos or ABC's ABC Rocks. CBS may be trying to take the "high road" in avoiding this kind of pastiche programming, but the St. Louis CBS owned-and-operated station is not hesitating to join in the format video program boom, which across the United States, especially at marginal independent stations, is filling up hours of programming time that used to be occupied by off-network reruns and syndicated cheap shots. Hot Hit Video is on the high end of local video programs in that it has a host, a set, theme music, graphics, an orderly scheme by which videos are chosen, and some minor ties to the local community. This may help in selling

advertising, but whether the show is better for having a few standard studio TV production amenities is an open question.

Conclusion

Music video is the aesthetic of the alienated establishment. It removes the musician one step further from direct contact with an audience. This is not purely a matter of mediation but moreso one of motivation. The avant-garde filmmaker typically manages to maintain some contact with a grassroots audience. Rock video, on the other hand, typically is aimed at a mass audience for the purpose of selling records. Perhaps it is a question of mediation to the extent that video remains tied to television with its corporate owners, booster function, and commercials.

To a large extent this essay has glossed over the widely discussed issues of sexism, racism, and the possible aesthetic link between music video and surrealism, fantasy, and dream. In addition, it has mostly avoided issues of authorship, labor, consumption/reception, and institutional control in music video. Obviously with the rapid spread of music video in all three of its meanings (individual clips, format, and the music video aesthetic), the time is ripe for further discussion on all these fronts. The essential point to be remembered is that music video glorifies shortness, incompleteness, and lack of resolution. It wallows in the dehumanization of Western culture and finds this the most exciting thing going, sometimes ironically, sometimes straightforwardly. This all comes to the audience through a TV set, the animated billboard to which Western culture has been largely reduced, which itself is fictitiously destroyed in many music videos. If music video does not clearly identify what should be destroyed, it at least poses the problem. What should be saved and unself-consciously celebrated is another matter, but this is seldom a theme in music videos,

which, despite their own status as commercials, are actually shadows of them, providing the psychological antidote for commercials' endless celebration of everything and nothing.

Notes

[1] "Bohemian Rhapsody" also has a segmented structure, making it more a combination of songlets than a single song. Despite its length, the record spawned one of the first successful video clips of the 1970s. Michael Shore describes it as "[p]rimitive by today's [1984] standards" and implies that it was a groping, exploratory effort. Since its release in 1975, few videos have been as long. With the tendency toward more lavishly produced and visually complex videos, production costs become a major incentive to keep videos (and hence hit records) short. While an extra verse in a song adds very little to the cost of producing a record, it can add thousands of dollars to the cost of producing a video. For a brief summary of video clip production costs, see Adam White, "A Day in the Life of MTV: 164 Clips," Billboard, 17 November 1984, pp. 31, 33. "Bohemian Rhapsody" is discussed in Michael Shore, The Rolling Stone Book of Rock Video (New York: Quill, 1984). Quote is on p. 260. See also pp. 56-57. For an intriguing discussion of shortness as an aesthetic strategy in popular music, see B.A. Johnson, "Brief Authority: The Minutemen and the Urge to Truncate," One Two Three Four, No. 1 (Summer 1984), 37-55.

[2] On the development of the anti-tune-out principle in radio programming, see David T. MacFarland, The Development of the Top 40 Radio Format, Ph. D. diss., University of Wisconsin, 1972 (rpt. New York: Arno Press, 1979), esp. p. 568. On the development of general music format programming in radio, see Robert G. White, Jr., "Martin Block and WNEW: The Rise of the Recorded Music Radio Format 1934-1954," Ph. D. diss., Bowling Green State University, 1981. For a description of MTV programming and the varieties of "rotation" used by the network, see Adam White, "A Day in the Life of MTV: 164 Clips."

[3] Marsha Kinder, "Music Video and the Spectator: Television, Ideology and Dream," Film Quarterly, 38, No. 1 (Fall 1984), 2-15, quote on 11.

[4] Harry J. Skornia, Television and Society: An Inquest and Agenda for Improvement (New York: McGraw-Hill Book Company, 1965), pp. 95-98.

[5] Richard Corliss, "The Medium Is the Maximum," Film Comment, 19, No. 4, July-August 1983, p. 34.

[6] For further discussion, see Jane Feuer, The Hollywood Musical (Bloomington: Indiana University Press, 1982).

[7] For additional historical information, see Gary Burns and Robert Thompson, "Music and Television: Some Historical and Aesthetic Considerations," convention paper, American Culture Association, 1984 (available from Gary Burns, Department of Speech, University of Missouri, St. Louis, MO 63121, USA). On the history of TV music shows and music video, see Shore, The Rolling Stone Book of Rock Video, pp. 19-96; Tim Brooks, "Popular Music Series in Prime Time TV: 1947-1985," Goldmine, No. 129, 5 July 1985, pp. 26, 67-69; and Arnold S. Wolfe, "Rock on Cable: On MTV: Music Television, the First Video Music Channel," Popular Music and Society, 9 (1983), 41-50.

[8] See "Music Video Notes," TV Guide, 33, No. 21, 25 May 1985, p. 20.

[9] Some time signatures are very common and may remain the same from song to song, but there will in most cases still be changes in patterns of accented beats, implied beats, and other more or less esoteric details of greatest interest to drummers. These factors are numerous and variable enough that in almost every case changing from one record to another involves some kind of change in rhythm.

[10] The highest level of organization for present purposes is format. Normally, format is only interrupted by tuning out, which is the level at

which the audience member exercises creativity, or at least selectivity. In television, format will be the ultimate test of George Gerbner's often stated assertion that Americans watch unselectively--that is, they don't watch to catch a particular program so much as just to watch something (anything) on television.

[11] See especially Sergei Eisenstein, Film Form: Essays in Film Theory (1928-1944), ed. and trans. Jay Leyda (New York: Harcourt, Brace & World, Inc., 1949).

[12] Ernest Lindgren, The Art of the Film, 2nd ed. (1963; rpt. New York: Collier Books, 1970), esp. pp. 80-81.

[13] Sometimes the scene is the same length as the shot (i.e., a one-shot scene). In such a case, the larger whole is a sequence, except in the case of a one-shot sequence. And so on.

[14] Raymond Williams, Television: Technology and Cultural Form (1974; rpt. New York: Schocken Books, 1975), chap. 4 (pp. 78-118).

[15] Ibid., p. 99.

[16] Ibid., p. 83.

[17] Erik Barnouw, The Sponsor: Notes on a Modern Potentate (Oxford: Oxford University Press, 1978), p. 128.

[18] Williams, Television: Technology and Cultural Form, p. 116.

[19] This use of the word evidently originated in sideshows and popular theatre, where it is still used as a "[p]itchmen's term for snaring an audience." (Don B. Wilmeth, The Language of American Popular Entertainment: A Glossary of Argot, Slang, and Terminology [Westport, CT: Greenwood Press, 1981], p. 133.)

[20] The tension between distinctiveness and familiarity parallels a similar dichotomy noted by Adorno in his critique of popular music: "In

terms of consumer-demand, the standardization of popular music is only the expression of this dual desideratum imposed upon it by the musical frame of mind of the public,--that it be 'stimulatory' by deviating in some way from the established 'natural,' and that it maintain the supremacy of the natural against such deviations." (T. W. Adorno, with the assistance of George Simpson, "On Popular Music," Studies in Philosophy and Social Science, 9 [1941], 17-48, quote on 24.)

[21] For various definitions of "hook" from pop music literature and for a more detailed discussion of the concept, see Gary Burns, "A Typology of 'Hooks' in Popular Records," convention paper, American Culture Association, 1983, esp. pp. 1-3 (available from Gary Burns at the address given in note 7).

[22] Virginia Oakey, Dictionary of Film and Television Terms (New York: Harper & Row, 1983), p. 89.

[23] Anonymous Hollywood agent, quoted in "Movies on the Tube," Newsweek, 79, No. 15, 10 April 1972, pp. 87-88, quote on p. 87 (TV Guide unemphasized in original).

[24] Shore, The Rolling Stone Book of Rock Video, p. 105. Shore's phrase "something familiar and half-remembered" is particularly apt in reference to music video's frequent visual homages to other films. "Musical hooks and riffs," however, do not necessarily suggest "something familiar and half-remembered," at least not in the general case of the pop song as Shore implies. Two better illustrations of musical exploitation of the familiar and half-remembered are (1) musical commercials (on both radio and TV) based on pop hits, and (2) Muzak, both of which use arrangement (as opposed to composition) to convert the familiar into something half-remembered or perhaps even unrecognizable to the casual listener.

25 Ibid., pp. 88-90.

26 Many of these motifs and devices are taken from Burns and Thompson, "Music and Television: Some Historical and Aesthetic Considerations," pp. 9-13.

27 I am loosely following the system of structural components developed in Burns, "A Typology of 'Hooks' in Popular Records," p. 3:

Textual elements (manipulated primarily at the stage of composition and lyric writing):

Rhythm

Melody

Harmony

Lyrics

Performance elements (manipulated primarily at the stage of arrangement and performance):

Instrumentation

Tempo

Dynamics

Improvisation and accident

Production elements (manipulated primarily at the stage of production):

Sound effects

Editing

Mix

Channel balance

Signal distortion

[28] "All She Wants to Do Is Dance," words and music by Danny Kortchmar, published by Kortchmar Music, copyright 1984. Source: Song Hits Magazine, 49, No. 233, July 1985, p. 14, checked against Don Henley video.

[29] At first I thought this man was a leftwing guerrilla, however his costume suggests he is rightwing military. I am indebted to Jan Fairley for setting me straight on this and for helping me in several other matters of symbology relating to Latin America.

[30] I am indebted to Frank James for translating the Spanish subtitles for me.

[31] Clarification and intensification are the key functions of television art in the production aesthetic developed in Herbert Zettl, Sight Sound Motion: Applied Media Aesthetics (Belmont, CA: Wadsworth Publishing Company, Inc., 1973).

[32] The reader may wish to compare my log with Kinder's much briefer log of an hour of MTV programming ("Music Video and the Spectator: Television, Ideology and Dream," pp. 6-7).

[33] For detailed discussions of these and other TV terms, see Herbert Zettl, Television Production Handbook, 4th ed. (Belmont, CA: Wadsworth Publishing Company, 1984); and Zettl, Sight Sound Motion: Applied Media Aesthetics.

[34] I am indebted to Myrna Reid-Grant for this observation.

[35] On the spread of the music video aesthetic into commercials, film, TV series, fashion, and elsewhere, see Sally Bedell Smith, "The Video Explosion," St. Louis Post-Dispatch, 20 March 1985, pp. 1G, 6G (syndicated by New York Times News Service, 1985).

[36] TV Guide, 33, No. 15, 13 April 1985, St. Louis edition, pp. A26-A34.

[37] Ibid., pp. A33-A37.